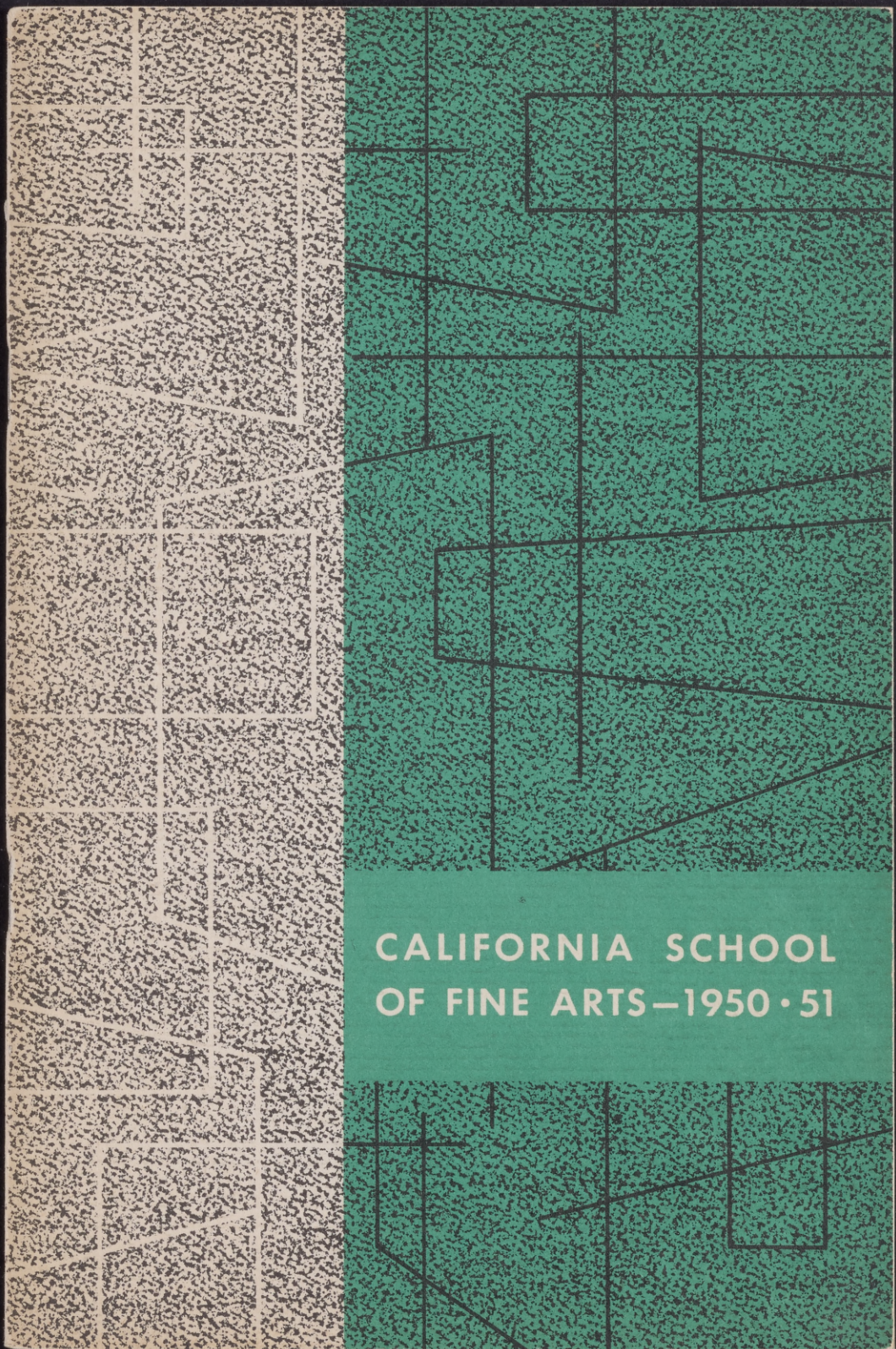


CALIFORNIA SCHOOL OF FINE ARTS—1950·51

FALL TERM SCHEDULES

DEPARTMENT OF PAINTING • SCULPTURE • GRAPHIC ARTS

FIRST TERM

REQUIRED

1 Orientation
2 Color
3a Design Development
4a Life Drawing
5a Objective Drawing
6a Space and Materials

ELECTIVE

THIRD TERM

REQUIRED

101a Artist and Society
102a Painting
or
103a Sculpture
104 Workshop
or
105 Drawing and Composition
106 Line Drawing

ELECTIVE

115a Ceramics
116a Illustration
117a Lithography and Etching

FIFTH TERM

ELECTIVE

231a Painting
232 Painting
234a Painting
235a Sculpture
236a Sculpture
237a Workshop
238a Practice Teaching
115a Ceramics
116a Illustration
117a Lithography and Etching
251a Silk Screen

DEPARTMENT OF DESIGN FOR COMMERCE AND INDUSTRY

FIRST TERM

REQUIRED

1 Orientation
2 Color
3a Design Development
4a Life Drawing
5a Objective Drawing
6a Space and Materials

ELECTIVE

THIRD TERM

REQUIRED

101a Artist and Society
106 Line Drawing

ELECTIVE

110 Drawing
111a Advertising Layout
112a Interior Design
114a Lettering
115a Ceramics
116a Illustration
117a Lithography and Etching

FIFTH TERM

ELECTIVE

232 Painting
239 Color Control
240a Artist and Client
241 Rendering Techniques
243a Perspective
244a Lettering
246 Typography
248a Packaging
250a Ceramics
251a Silk Screen
252a Textile Design
253a Fashion Design

DEPARTMENT OF PHOTOGRAPHY

REQ'D

34 Photography (1)
1 Orientation

35 Photography (2)
106 Line Drawing

36 Photography (3)
239 Color Control

for description of courses see pages 2 to 8

continued inside back cover

1950
1951

CALIFORNIA SCHOOL OF FINE ARTS

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The School assumes that each registered student is familiar with the contents of this catalogue

designed by MILTON CAVAGNARO

The program of the California School of Fine Arts is designed to prepare the student—as painter, sculptor, photographer, or designer for commerce and industry—to meet with confidence the professional demands of his selected field.

Established in 1874, the School is one of the older art education centers in the nation and is the oldest in the west. Throughout its development it has kept pace with contemporary interests. Today, its courses are designed to encourage individual insight, so that the student may enter the life of the community with an informed, critical attitude which allows for intelligent, creative contribution to affairs of the present.

The building, constructed in 1926 on the north slope of Russian Hill, is surrounded by spacious grounds. It contains well-equipped studios, laboratories, galleries, a library and restaurant. The School is close to the harbor, the foreign quarters, museums and downtown San Francisco.

Because of the variety of departments—Painting, Sculpture, Graphic Arts, Photography, Ceramics, and Design for Commerce and Industry—and as headquarters of the San Francisco Art Association, the School has become to both students and experts a meeting place for all the visual arts.

CURRICULUM

Professional training courses are offered in the three departments listed below. Basic elements, common to all departments, presenting foundation experience in any of the visual arts are offered in the First-Year Course. Thereafter the choice of elective subjects increases as the student develops individual interests and skills. Complete courses cover six terms of eighteen weeks each—three school years. The sequence of subjects in each course is presented on the inside covers of this catalogue. A description of each subject is given under Day Courses, page 2, and Night Courses, page 8.

Department of Painting, Sculpture, Graphic Arts

Covers the field of pictorial and sculptural design, representation and symbolism. Technical training in each medium is incorporated in classes which develop the artist's vision within a wide range of contemporary aesthetic considerations.

Department of Design for Commerce and Industry

Offers comprehensive and specialized training in advertising art, illustration, ceramics, interior, textile and industrial design, and allied activities. Prepares the student for professional practice.

Department of Photography

Provides exact technical procedures and thorough aesthetic considerations of the medium. Constitutes comprehensive training for the professional photographer.

DAY COURSES

There are ten three-hour periods per week in the day schedule. Classes meet from 9 to 12, 1 to 4, unless otherwise noted. Initials at the end of each class description refer to days the class is scheduled. All courses include lectures on history and analysis. Studio periods are not under immediate supervision; they are available only to students who are enrolled in directly supervised classes of the same subject.

FIRST-YEAR COURSES—FIRST AND SECOND TERMS

DEPARTMENTS OF PAINTING, SCULPTURE, GRAPHIC ARTS DESIGN FOR COMMERCE AND INDUSTRY

1 ***Orientation*** Faculty

Illustrated lectures and seminars conducted by different instructors each week define and correlate the objective of the curriculum. Experts discuss the merits of various professions.
1st term T 9-12
1 credit unit

2 ***Color*** Elmer Bischoff

Investigation and experimentation in a variety of objectives and theories. Practice in using color.
1st term Th 9-12
1 credit unit

3 a and b ***Design Development*** Milton Cavagnaro

Creative manipulation and control of line, color, shape and texture. Study of the organization of two- and three-dimensional space in pictorial design.
1st term MWF 9-12—3 credit units
2nd term MW 9-12—2 credit units

4 a and b ***Life Drawing*** Edward Corbett

Graphic representation of the human figure. Drawing from the posed model.
1st term M 1-4—1 credit unit
2nd term TTh 9-12—2 credit units

5 a and b ***Objective Drawing*** Edward Corbett, Squire Knowles

a—Accurate rendering of objective appearance in terms of line, shape, space, texture, light and shade. Drawing from nature.
b—Problems in orthographic, isometric, axonometric and perspective projection in which control of the drawing implement is exercised.
a—1st term TTh 1-4—2 credit units
b—2nd term TTh 1-4—2 credit units

6 a and b *Space and Materials* Hassel Smith

Introduction to design in three dimensions. Problems in wood and cardboard construction. Prepares the student for practical investigation of demands of industrial design and assists understanding of graphic representation of solid forms.

a—1st term WF 1-4—2 credit units
b—2nd term F 9-12—1 credit unit

7 *Reality in Representation* Elmer Bischoff

Introduction to problems of pictorial representation in color. Selection, interpretation and treatment of subject matter through painting in opaque watercolor.

2nd term MWF 1-4
3 credit units

DEPARTMENT OF PHOTOGRAPHY

34 *Photography* (1) Minor White, Frederick W. Quandt, Jr. and guest instructors

Theory and practice of the photographic process. The "zone system" of visualization and tone identification. Formal and expressive approaches and treatments. The view camera in natural and artificial light. Laboratory, studio and field practice. (Students are expected to make personal arrangements for transportation and accommodation for two overnight trips per term.)

1st and 2nd terms

1 *Orientation*

(See page 2. Required of students majoring in Department of Photography.)

1st term T 9-12

3b *Design Development*

(See page 2. Also required.)

Full schedule: total 13 credit units per term

SECOND-YEAR COURSES—THIRD AND FOURTH TERMS

DEPARTMENT OF PAINTING, SCULPTURE, GRAPHIC ARTS

101 a and b *Artist and Society* Ramsey A. Wieland, Ernest Mundt and guests

a—Art movements of the 20th century studied in detail through illustrated lectures, seminars, gallery visits and practical work. Relates the artist and his work to the cultural processes of his time.
b—Traces the development of present-day ideas of art, artist and civilization through the study of dominant forms of art and culture in the past. Includes interpretive design, talks, seminars, visits to museums and informal presentation of music and drama.

a—3rd term MW 1-4—2 credit units
b—4th term TTh 1-4—2 credit units

102 a and b *Painting* Hassel Smith, Edward Corbett

Introduction to oil painting. Problems of technical manipulation, studies in composition and color relationship. Work from observation and imagination.

3rd and 4th terms MWF 9-12
TTh 9-12 optional studio periods
3 to 5 credit units per term

103 a and b ***Sculpture*** Zygmund Sazevich

Elementary considerations of form in relation to modeling and carving in various materials.
3rd and 4th terms MWF 9-12
TTh 9-12 optional studio periods
3 to 5 credit units per term

104 ***Workshop*** Robert B. Howard

Design under working conditions. A wide range of mediums worked with manual and power tools in individual and collaborative projects. Correlates the fields of architecture, design, sculpture, painting, ceramics, mosaic, etc.
3rd term TTh 1-4
4th term MW 1-4
3rd or 4th term—2 credit units

105 ***Drawing and Composition*** James Weeks

Work from nature. Objective and subjective representation. Analysis of form in terms of traditional and contemporary aesthetic ideas.
3rd term TTh 1-4
4th term MW 1-4
3rd or 4th term—2 credit units

106 ***Line Drawing*** David Park

Expressive use of line in a wide range of subject matter. Rapid drawing to overcome technical timidity and to stimulate confidence in imaginative expression.
3rd term F 1-4
1 credit unit

107 ***Life Sketch*** Baldassare Armato

Graphic representation of the nude model in active, brief poses.
4th term F 1-4
1 credit unit

NOTE: The following elective subjects may be taken during the second year in place of the Tuesday and Thursday optional studio periods in the Department of Painting, Sculpture, Graphic Arts:

115 Ceramics
116 Illustration
117 Lithography and Etching

See descriptions on page 5.

DEPARTMENT OF DESIGN FOR COMMERCE AND INDUSTRY

101 a and b ***Artist and Society*** Ramsey A. Wieland, etc.

(See description on page 3.)
a—3rd term MW 1-4—2 credit units
b—4th term TTh 1-4—2 credit units

110 ***Drawing*** Edward Corbett

Drawing from nature. Exercises in observation, expression of optical effects to encourage technical confidence.
3rd term TTh 9-12
2 credit units

111 a and b ***Advertising Layout*** Edmond Gross

Primary considerations of design for newspaper, magazine and direct mail advertising. Mediums for reproduction. Production methods.
3rd and 4th terms MWF 9-12
3 credit units per term

112 a and b ***Interior Design*** Maurice Sands, Squire Knowles

Detailed survey of the professional field, including its relations to architecture, industrial design and merchandising. Analysis of the consumer market; methods of graphic presentation; construction of scale models.
3rd and 4th terms MWF 9-12
3 credit units per term

114 a and b *Lettering* Baldassare Armato

Basic construction of individual letter forms. Elements of letter spacing. Preliminary consideration of lettering in relation to advertising art. 3rd and 4th terms TTh 1-4
2 credit units per term

115 a and b *Ceramics* Whitney Atchley, Hal Riegger

Hand, wheel and mold methods of pottery making. Preparation and application of glazes. Introduction to simple decorating techniques. 3rd and 4th terms TTh 9-12
2 credit units per term

116 a and b *Illustration* Paul Q. Forster

Practical problems in magazine, advertising and book illustration. Analysis of illustrator's methods and means of reproduction. 3rd and 4th terms TTh 9-12
2 credit units per term

117 a and b *Lithography and Etching* Ray Bertrand, James Budd Dixon

Traditional and experimental techniques. Work on the stone, zinc and copper plates; processing and pulling proofs on the press. Black-and-white and color. Lithography, etching and engraving. 3rd and 4th terms TTh 9-12 and 1-4
2 to 4 credit units per term

DEPARTMENT OF PHOTOGRAPHY

35 *Photography* (2) Minor White, Frederick W. Quandt, Jr. and guest instructors

Continuation of project method started in Photography (1). Emphasis on photography of people and their activities. Portraiture. Use of the miniature camera. Introduction to characteristics of color transparencies. 3rd and 4th terms

106 *Line Drawing*

(See page 4. Required of students majoring in the Department of Photography.)
3rd term F 1-4

107 *Life Sketch*

(See page 4. Also required.) 4th term F 1-4
Full schedule: total 12 credit units per term

THIRD-YEAR COURSES—FIFTH AND SIXTH TERMS

DEPARTMENT OF PAINTING, SCULPTURE, GRAPHIC ARTS

231 a and b *Painting* William A. Gaw

Still life and figure as subjects for problems in composition and color relationship. Oil, watercolor and other media. 5th and 6th terms MWF 9-12
TTh 9-12 optional studio periods
3 to 5 credit units per term

232 *Painting* Elmer Bischoff

Work from landscape, figure, still life or imagination, as the student elects. Individual assistance. Group discussions on various contemporary points of view concerning pictorial expression. 5th term MWF 1-4
TTh 1-4 optional studio periods
3 to 5 credit units

233 *Painting* Hassel Smith

Advanced considerations of contemporary interests in painting. Studio work, private counsel and group discussion.

6th term MWF 1-4
TTh 1-4 optional studio periods
3 to 5 credit units

234 a and b *Painting* David Park

Work from observation and imagination. Individual assistance and group discussion concerning selection and treatment of subject.

5th and 6th terms MWF 9-12
TTh 9-12 optional studio periods
3 to 5 credit units per term

235 a and b *Sculpture* Zygmund Sazevich

Advanced considerations of sculptural form. Carving and casting techniques.

5th and 6th terms MWF 9-12
TTh 9-12 optional studio periods
3 to 5 credit units per term

236 a and b *Sculpture* Instructor to be announced

Individual assistance in work involving a wide choice of materials and sculptural aims.

5th and 6th terms MWF 1-4
TTh 1-4 optional studio periods
3 to 5 credit units per term

237 a and b *Workshop* Robert B. Howard

Advanced projects in three-dimensional design. Selection of wide range of materials and tools.

5th and 6th terms MWF 9-12
3 credit units per term

238 a and b *Practice Teaching* Hassel Smith

Organization of Saturday Children's Class to be conducted by advanced students from the Department of Painting, Sculpture, Graphic Arts. Actual practice teaching on Saturdays. Discussion of procedures and aims on Tuesdays.

5th and 6th terms T 1-4, S 9-12
2 credit units per term

DEPARTMENT OF DESIGN FOR COMMERCE AND INDUSTRY

239 *Color Control* Squire Knowles

Study of current color theories. Experience in mixing hues and values.

5th term MW 1-4
2 credit units

240 a and b *Artist and Client* Robert Bach

Merchandising procedures which relate artist to client through advertising agencies or free-lance. Analysis of market control on advertising art. Visits to plants for first-hand knowledge of mechanical processes.

5th and 6th terms M 9-12
1 credit unit per term

241 *Rendering Techniques* Francis Mair

Exploration of technical possibilities and limitations of a wide range of techniques, including scratch-board, pen and ink media, commercially prepared oil and water paints, etc.

5th term F 9-12
1 credit unit

243 a and b *Perspective* Squire Knowles

Advanced problems in perspective renderings of architectural and design subjects. Use of various techniques.

5th and 6th terms TTh 9-12
2 credit units per term

244 a and b ***Lettering*** Baldassare Armato

Continuation of No. 114. Experimentation with new letter forms. Comparison of type faces and hand lettering in advertising art, book design and packaging. Lettering for reproduction.

5th and 6th terms TTh 1-4
2 credit units per term

246 ***Typography*** Baldassare Armato

History of type. Type layout, specifications, type faces. Printing in relation to typography. Visits to printing plants.

5th term F 1-4
1 credit unit

247 ***Portfolio Assembly*** Francis Mair

Preparation of a representative set of designs, layouts, etc., for commercial reproduction as a sample portfolio for presentation to prospective clients, art directors and advertising agencies.

6th term F 9-12
1 credit unit

248 a and b ***Packaging*** Walter Landor

Consumer goods container, package and label design. Based on analysis of competitive products, study of consumer psychology, and relation of package design to distributive merchandising practices.

5th and 6th terms W 9-12
1 credit unit per term

249 ***Advertising*** Francis Mair

Continuation of No. 111. Advanced problems in advertising art. Individual projects.

6th term TTh 9-12
2 credit units

250 a and b ***Ceramics*** Whitney Atchley, Hal Riegger

Continuation of No. 115. Forming of pottery by slip-casting, pressing and jiggering, and by making models and molds. Stacking and firing of kilns. Decorating techniques. Advanced investigation of glaze materials, their manufacture, application and use.

5th and 6th terms WF 9-12, MWF 1-4
5 credit units per term

251 a and b ***Silk Screen*** Robert McChesney

Techniques of design and reproduction. Standard methods of printing and experimental approaches.

5th and 6th terms TTh 1-4
2 credit units per term

252 a and b ***Textile Design*** Trude Guermonprez

Designs created in color to accord with professional production methods. Analysis of raw materials and their properties. The function of textile in various capacities.

5th and 6th terms TTh 9-12
2 credit units per term

253 a and b ***Fashion Design*** Val MacDonald

Basic interpretation of fashion, styles and accessories in black-and-white for newspapers. Editorial type. Fashion illustration. Working with color, use of actual merchandise and fashion models.

5th and 6th terms W 1-4
1 credit unit per term

204 ***Workshop***

(See 104, page 4.)

6th term MW 1-4
2 credit units

232 and 233 ***Painting***

(See pages 5 and 6.) A fine-arts course in painting for students of the Department of Design for Commerce and Industry. 5th and 6th terms MWF 1-4
3 credit units per term

DEPARTMENT OF PHOTOGRAPHY

36 ***Photography*** (3) Minor White and guest instructors

Specialization in field selected by student. Color continued, portfolio production, professional procedures. Seminars in history of photography and print criticism. Program for each student is outlined at start of semester. 5th and 6th terms

239 ***Color Control***

(See page 6. Required of students majoring in the Department of Photography.)
5th term MW 1-4

101 b ***Artist and Society***

(See page 3. Also required.) 6th term TTh 1-4
Full schedule: total 12 credit units per term

NIGHT COURSES

Courses range from classes for beginners to refreshers for professionals. Classes meet from 7 to 10 p. m. on Mondays, Wednesdays and Fridays. Initials at the end of each class description refer to nights the class is scheduled.

a ***Drawing and Color*** Elmer Bischoff

Introduction to problems of space division, the compositional use of black, white, grays, color and textures. Delineation of form through various techniques in line and tone. Work from the model and still life. MWF—3 credit units per term

b ***Life Drawing*** James Weeks

Graphic representation of the human figure. Problems in interpreting the figure in terms of composition and design. Friday evenings devoted to quick sketching.
MWF—3 credit units per term

c ***Painting*** William A. Gaw

Still life and figure arrangements. Techniques of oil, watercolor and other media. Prerequisite: Drawing. MWF—3 credit units per term

d ***Painting*** David Park

Work from observation and imagination. Individual assistance and group discussion concerning selection and treatment of subject. Prerequisite: Drawing.
MWF—3 credit units per term

e ***Advertising Art*** Baldassare Armato

Current techniques in advertising art. Design, lettering, type specifications, color, illustration. Analysis of styling. MF—2 credit units per term

f ***Ceramics*** Whitney Atchley

Practical shop work in the design and execution of pottery by hand methods.
MW—2 credit units per term

g ***Ceramics*** Hal Riegger

Special course designed to provide advanced students and practising potters with a detailed, practical knowledge of glaze materials and their uses. Restricted to advanced students and professionals. F—1 credit unit per term

h ***Sculpture*** Ramsey A. Wieland

Contemporary considerations of sculptural form. Individual expression. Modern studio techniques. Work from the model. MW—2 credit units per term

i ***Silk Screen*** Robert McChesney

Techniques of design and reproduction. Standard methods of printing and experimental approaches. MW—2 credit units per term

j ***Collage*** Jean Varda

Pictorial design, composition, color relationships in use of colored papers. MW—2 credit units per term

k ***Jewelry Design*** Franz Bergmann

Creative design and execution of jewelry in silver. Includes repoussé, chasing, soldering, polishing and simple stone settings. WF—2 credit units per term

FACULTY

Instructors are practising artists in their subjects

Baldassare Armato *instructor: Lettering; Advertising Art; Typography; Life Sketch*

Studied National Academy of Design, New York, Cooper Union, Art Students' League, Beaux Arts Institute; worked with various agencies in New York, Chicago, San Francisco; free-lance national advertising.

Whitney Atchley *instructor: Ceramics*

Studied Cleveland School of Art. Industrial design has included dinnerware, furniture, interiors for restaurants and hotels. Color consultant for paint manufacturers and was design consultant to the Federal Art program. Formerly associated with Ohio potteries, including his own. Now associated with Walter Landor, Industrial Designer.

Robert Bach *instructor: Artist and Client*

Studied California School of Fine Arts; formerly designer in San Francisco, Philadelphia, Honolulu; former faculty member Honolulu School of Art; at present Art Director, N. W. Ayer & Son, Inc., west coast office.

Franz Bergmann *instructor: Jewelry Design*

Studied University of Vienna, Academy of Fine Arts, Vienna, etc.; mural work, Chicago, New York; jewelry design, Ceylon, Cambodia, Mexico, etc.

Ray Bertrand *instructor: Lithography and Etching*

Studied California School of Fine Arts; director of painting, Federal Art Project; murals, San Francisco; winner Rosenberg Fellowship 1942-43.

Elmer Bischoff *instructor: Reality in Representation; Color; Painting; Drawing and Color*

Studied University of California; formerly teacher Sacramento Senior High School, University of California, University of California Extension.

Milton Cavagnaro ***instructor: Design Development***

Studied California College of Arts & Crafts; formerly teacher San Jose State College; free-lance industrial designer.

Edward Corbett ***instructor: Drawing; Life Drawing; Objective Drawing; Painting***

Studied California School of Fine Arts; formerly teacher San Francisco State College.

James Budd Dixon ***instructor: Lithography and Etching***

Studied California School of Fine Arts, University of California, University of Chicago.

Paul Q. Forster ***instructor: Illustration***

Studied California School of Fine Arts; formerly teacher Stanford University, California College of Arts & Crafts; with U. S. Army Engineers in camouflage; OWI Psychological Warfare Branch in China; free-lance illustrator.

William A. Gaw ***instructor: Painting***

Studied Mark Hopkins Institute, and New York; Associate Professor and Chairman, Art Department, Mills College; formerly Acting Director, California School of Fine Arts.

Edmond Gross ***instructor: Advertising Layout***

Studied California School of Fine Arts; U. S. Army Engineers, camouflage, posters, leaflets, etc.; free-lance designer.

Trude Guermonprez ***instructor: Textile Design***

Studied in Germany, Holland, Scandinavia and Czechoslovakia; free-lance textile designer; former faculty member Black Mountain College, N. C., Pond Farm Workshops.

Robert B. Howard ***instructor: Workshop***

Studied Berkeley School of Arts & Crafts, Art Students' League, New York, and Europe; painting, sculpture, etc., executed in collaboration with architects in New York and San Francisco.

Squire Knowles ***instructor: Objective Drawing; Interior Design; Color Control; Perspective***

Studied University of California, California School of Fine Arts, the Orient, etc.; formerly Assistant City Planner, San Francisco; was art critic *Arts & Architecture;* typographic designs *Architectural Forum;* exhibit planner.

Walter Landor ***instructor: Packaging***

Studied Universities of London and Munich; Fellow of the Royal Society of Arts, London; formerly chairman, Plastics Section, Society of Industrial Artists, London; now heads Walter Landor & Associates.

Val MacDonald ***instructor: Fashion Design***

Studied Art Center, Los Angeles; fashion illustrator, assistant art director, J. Walter Thompson; at present, Art Director, H. Liebes & Company.

Francis Mair ***instructor: Advertising; Portfolio Assembly; Rendering Techniques***

Studied University of Illinois, Chicago School of Design; was in charge of visual education program for U. S. Navy Radio Schools; at present with Walter Landor & Associates.

Robert McChesney *instructor: Silk Screen*

Studied Washington University in St. Louis, Missouri, Otis Art Institute, Los Angeles.

Ernest Mundt *instructor: Artist and Society*

Studied architecture, art history, crafts, Technical University, Berlin; formerly director Building School, Ankara, Turkey; was Assistant Professor of Architecture & Design, University of Michigan; was faculty member, Design Department, Brooklyn College; Director, California School of Fine Arts.

David Park *instructor: Painting; Line Drawing*

Studied Otis Art Institute, Los Angeles; formerly head, Art Department, Winsor School, Boston; formerly teacher University of California, University of California Extension.

Frederick W. Quandt, Jr. *instructor: Photography*

Studied San Francisco Junior College, California School of Fine Arts; photographer, U. S. Army Air Forces; free-lance.

Hal Riegger *instructor: Ceramics*

Studied New York State College of Ceramics, Alfred, Ohio State University; formerly head, Ceramic Department, Philadelphia Museum School of Industrial Art; operated ceramics workshop, Portland, Oregon.

Maurice Sands *instructor: Interior Design*

Studied University of California, University of Southern California; member of American Institute of Decorators, former President, Northern California District Chapter; Executive Director, San Francisco Home Planning Institute 1945; member of faculty of University of California 1946-49; interior designer and color consultant, heading own firm since 1937.

Zygmund Sazevich *instructor: Sculpture*

Studied California School of Fne Arts, and in Europe; commissioned by Section of Fine Arts, Washington, to execute bas-reliefs for federal post offices.

Hassel Smith *instructor: Space and Materials; Painting; Practice Teaching*

Studied Northwestern University, California School of Fine Arts; formerly teacher San Francisco State College, University of Oregon; Rosenberg Fellow 1941-42.

Jean Varda *instructor: Collage*

Studied in Paris; has worked in many parts of the world; frequent exhibitor in Europe and throughout the United States.

James Weeks *instructor: Drawing and Composition; Life Drawing*

Studied California School of Fine Arts, Nebraska State Teachers College, Marian Hartwell School of Design; formerly cartoonist for U. S. Army Air Force publications.

Minor White *instructor: Photography*

Studied University of Minnesota, Columbia University; was Director, WPA Art Center, La Grande, Oregon; free-lance.

Ramsey A. Wieland *instructor: Artist and Society; Sculpture*

Studied Art Institute of Chicago, Harvard University, Cranbrook Academy; awarded fellowship Yale University; former faculty member Hamline University, Stanford University.

Leading artists prominent in their fields augment the faculty from time to time as guest instructors.

SCHOLARSHIPS

The educational services of the School to student and community are recognized generously by distinguished citizens who have established funds for scholarship purposes. Awards are made each year by the President and Board of Directors of the San Francisco Art Association. Application forms will be sent by the Registrar on request. Scholarships are awarded at the close of each spring term for the following school year.

Honor Scholarships

Students of outstanding ability may be selected for unconditional tuition awards.

Working Scholarships

Tuition may be granted to students who require such assistance, in return for minor services to the School.

High School Scholarships

A limited number of tuition awards offered through competition; open to all high school students of this state. High schools are sent detailed information early in the spring.

Junior College Scholarships

A limited number of tuition awards offered through competition; open to junior college students of the three west coast states. Announcements sent early in the spring.

Abraham Rosenberg Traveling Fellowship

The purpose of these fellowships is to assist persons who have demonstrated their ability in creative work of professional standing, and whose personal qualifications indicate their ability to make a real contribution to the fine arts. General terms require that the applicant shall have been enrolled in the California School of Fine Arts for at least two semesters. Applicants must apply for the scholarship in accordance with instructions contained in a form supplied by the San Francisco Art Association on written request.

James D. Phelan Scholarship Fund

Founded at the bequest of the late Senator Phelan for tuition at the School and for studies abroad.

Anne Bremer Memorial Scholarship Fund

Founded by the late Albert M. Bender and other friends of the School in memory of Anne Bremer, California artist and member of the San Francisco Art Association.

Virgil Williams Scholarship

Founded by the late Dora Norton Williams as a memorial to her husband, Virgil Williams, a former Director of the School.

Adelaide Lewis Scholarship

Founded at the bequest of the late Adelaide Lewis.

PRIZES

I. N. Walter Sculpture Prize

From the income of a fund donated by the late Caroline Walter in memory of her husband, Isaac N. Walter.

The Robert Howe Fletcher Cup

For outstanding merit to an undergraduate student as an honorary award each year; the student's name engraved on the cup.

GENERAL INFORMATION

Calendar—School Year 1950-1951

Fall Term

Opening date	September 11, 1950
Holidays	November 11 (Armistice Day)
	November 23-24 (Thanksgiving)
	December 18-January 1, 1951 (Christmas recess)
Resume School	January 2
Closing date	January 27

Spring Term

Opening date	February 5
Holidays	February 22 (Washington's Birthday)
	March 23 afternoon and evening (Good Friday)
	March 24-April 1 (Easter recess)
Resume school	April 2
Holiday	May 30 (Memorial Day)
Closing date	June 16
Opening of Annual Student Exhibition	June 24

Summer Session

Opening date	July 2
Holiday	July 4 (Independence Day)
Closing date	August 10

Facilities

Library

The Anne Bremer Memorial Library contains one of the most comprehensive collections of art publications, reproductions and periodicals in the West. Special exhibitions are presented in the library throughout the year.

Gallery

A large exhibition gallery, which contains the celebrated mural painting by Diego Rivera, is used regularly for displays of general and student interest.

Social Hall

A recreation hall is available to students outside class hours.

Cafeteria

Breakfast, lunch, and recess refreshments for day students are served at reasonable prices in the School restaurant.

Store

The School operates a supply shop for the convenience of its students.

Lockers

Lockers are rented to students. Padlocks are available in return for a small refundable deposit. (Also see Regulations.)

Activities

Students may be admitted free or at reduced rates to many activities of the San Francisco Art Association.

Student Association

This independent student group elects its officers each term. Activities include exhibitions, dances, picnics, carnivals.

Housing

Available living quarters are posted on the students' bulletin board. The School does not maintain residence accommodations.

Employment

While the School does not maintain a formal Employment Bureau, every effort is made to place students in contact with prospective employers. The Student Association also functions as an employment negotiator.

Regulations

Enrollment shall commit the student to act in accordance with the following regulations:

Students shall be in the studios or classes in which they are registered during class hours (9-12, 1-4, 7-10), except as noted below. Unexcused absence at any time within these limits is counted as a class period absence in the attendance record.

The limits of recess periods (10:45-11:00, 2:45-3:00) shall be observed strictly.

Students shall report all absences and irregularities of attendance in advance by letter, telephone, or in person.

Credit units shall be granted to students whose attendance record shows no more than three unexcused absences in a weekly class period per term.

Studio periods shall be available to students only if they are registered in supervised classes of the same subject.

The School reserves the right to transfer or dismiss students whose work or conduct is found by the School to interfere with policies of operation.

The School reserves the right to change classes, instructors, or schedules, or to withdraw announced courses.

The School reserves the right to retain student work for exhibition purposes, and to reproduce and publish such work.

Student property which is not retained at the request of the School, and which is left on School premises after the close of any term, shall be subject to disposal at the sole discretion of the School.

The School is not responsible for loss or damage to student property.
Please see pp. 16-17 for regulations which concern tuition and other fees.

Entrance Requirements

While high school and college experience is preferred, any student who gives evidence of serious professional purpose may be admitted.

Credits, Certificates, Transcripts

One credit unit is given for each lecture hour per week of prepared work carried for a period of 18 weeks, or of 3 hours of studio work per week carried for a period of 18 weeks. Prepared work presupposes an average of at least 2 hours of study in preparation for each lecture hour.

A Certificate of Completion is granted to students who fulfill the requirements of a six-term course of study with an average grade of not below 75 per cent.

The student is entitled to a Transcript of Record at the time he completes his course.

Veteran Students

New students who plan to enroll under Public Law No. 346 are required to submit to the Registrar, before enrollment, a Certificate of Eligibility (or, if the student has had previous training under this law elsewhere, a Supplemental Certificate) secured from the Veterans Administration.*

All students enrolling for less than full curriculum, as outlined, must procure a Letter of Justification from the Veterans Administration, to be presented to the School Registrar prior to enrollment.*

Prospective students are reminded that they must be "in training" as of July 25, 1951 in order to take advantage of educational benefits under the G. I. Bill.

Students who plan to enroll under Public Law No. 16 are required to submit authorization in writing from the Veterans Administration.*

Questions regarding subsistence allowance, change of status, etc., are handled directly by the local Veterans Administration, 49-4th Street, San Francisco 3.

*In cases where necessary documents are not submitted at time of registration, students are required to pay fees as quoted on pp. 16-17, which fees are refundable on presentation of the proper authorization.

Foreign Students

The School has been approved by the Secretary of Labor, Bureau of Immigration, Washington, D. C., as an institution of learning for "non-quota immigration students" in accordance with the Immigration Act of 1924. Applications for admission should be addressed to the Registrar of the School.

TUITION AND FEES

FALL TERM . . . . . September 11, 1950, to January 27, 1951

SPRING TERM . . . . . February 5 to June 16, 1951

TUITION:* day or night

Periods per week	Advance Payment for 18-week term	Deferred Payment every four weeks
13	$162.50	$54.00
12	158.50	53.00
11	155.00	52.00
10	151.00	50.00
9	144.00	48.00
8	134.50	45.00
7	128.00	42.00
6	115.00	38.00
5	104.00	34.00
4	91.50	30.00
3	72.00	23.00
2	51.50	17.00
1	27.50	9.00

INFORMATION: All fees are payable in advance. Students must advise the School at time of enrollment the method of payment desired. (All enrollments are considered to be for duration of term unless otherwise noted on registration card.)

Registration and studio fees, as well as 20% of tuition (non-refundable and non-transferable), are required at time of enrollment. Balance of tuition is due within thirty days of start of term.

If training is interrupted for any reason, the Registrar must be notified in writing at once. Unless such notification is received and duly acknowledged, the student shall be responsible for payment of fees for the full term.

Cancellation schedule for students on advance payment plan:

From date of enrollment, if student attends

1 week or less	he is liable for 20% of full term tuition
1 to 2 weeks	he is liable for 20% of full term tuition
2 to 3 weeks	he is liable for 40% of full term tuition
3 to 4 weeks	he is liable for 60% of full term tuition
4 to 5 weeks	he is liable for 80% of full term tuition
5 weeks plus	he is liable for 100% of full term tuition

*Attention is drawn to (1) the economic advantages of the Advance Payment Plan; (2) decrease in rates as class periods per week are increased.

STUDIO FEES per term

Studio fees cover extra-tuition costs for materials and/or models in certain classes. Fees are calculated to meet such costs in accordance with special supplies and/or model schedule of each class. Studio fees shall be paid in advance and are non-refundable and non-transferable.

Listed fees are minimum. No reduction is allowed for less than full term enrollment.

DAY COURSES	Class	Term Fee	Periods per week
4 a	Life Drawing	$ 5.00	1
4 b	Life Drawing	8.50	2
6 a	Space and Materials	5.00	2
6 b	Space and Materials	2.50	1
7	Reality in Representation	2.50	3
101 a and b	Artist and Society	2.00	2
102 a and b	Painting	3.50	3 or 5
103 a and b	Sculpture	15.00	3
		3.00	each additional period
104	Workshop	8.00	2
107	Life Sketch	5.00	1
115 a and b	Ceramics	17.00	2
116 a and b	Illustration	6.50	2
117 a and b	Lithography and Etching	3.50	each period
231 a and b	Painting	7.00	3 or 5
232	Painting	5.00	3 or 5
234 a and b	Painting	7.00	3 or 5
235 a and b	Sculpture	15.00	3
		3.00	each additional period
236 a and b	Sculpture	15.00	3
		3.00	each additional period
237 a and b	Workshop	12.00	3
246	Typography	5.00	1
250 a and b	Ceramics	8.50	each period
251 a and b	Silk Screen	6.00	2
252 a and b	Textile Design	7.00	2
253 a and b	Fashion Design	3.00	1
34	Photography (1)	67.50	full schedule
35	Photography (2)	67.50	full schedule
36	Photography (3)	45.00	full schedule
NIGHT COURSES			
a	Drawing and Color	3.25	Wednesday*
b	Life Drawing	4.00	each period
c	Painting	3.00	each period
d	Painting	3.00	each period
f and g	Ceramics	8.50	each period
h	Sculpture	5.00	each period
i	Silk Screen	6.00	2
k	Jewelry Design	4.50	each period

*Model on certain Wednesday nights; no studio fee for Monday and Friday nights.

OTHER FEES per term

Registration
- 1st week of term $1.00
- Later Registration 2.00*

Schedule Changes 1.00

Credit Registration 2.00
(payable once only and valid for all subsequent attendance)

*Night classes excepted.

Locker Rental
- (according to size) . $1.50, 2.50, 3.00
- Padlock Deposit 1.50
- (refundable)

CALIFORNIA SCHOOL OF FINE ARTS

800 CHESTNUT STREET
SAN FRANCISCO 11
ORdway 3-2640

Maintained by the San Francisco Art Association
(a non-profit corporation)

Affiliated with the University of California

Approved by the State of California and the
Veterans Administration under
Public Laws No. 346 and No. 16.

Administration

Ernest Mundt, *Director*
Teressa Fryworth, *Registrar*
James Tomlinson, *Comptroller*
Dorothy N. Colodny, *Public Relations*
Elizabeth Laxer, *Accountant*
Lillian Still, *Secretary*
Pati Garske, *Purchasing Agent*

Officers and Directors

San Francisco Art Association
Henry F. Swift, *President*
Eldridge T. Spencer, *First Vice-President*
Ruth Armer, *Second Vice-President*
William W. Crocker, *Treasurer*
Karl Kasten, *Secretary*
Ernest Born
Mrs. Joseph Bransten
Arthur Brown, Jr.
F. Paschal Gallot
Donald M. Gregory
Mrs. Walter A. Haas
George D. Hart
Charles Kendrick
Adaline Kent
Mrs. Clarence Lindner
F. M. McAuliffe
Mrs. Turner McBaine
James McCray
Rose Pauson
Nell Sinton
Howard K. Skinner
Nealie Sullivan, *Executive Secretary*

SPRING TERM SCHEDULES

DEPARTMENT OF PAINTING • SCULPTURE • GRAPHIC ARTS

SECOND TERM

3b Design Development
4b Life Drawing
5b Objective Drawing
6b Space and Materials
7 Reality in Representation

FOURTH TERM

101b Artist and Society
102b Painting
or
103b Sculpture
104 Workshop
or
105 Drawing and Composition
107 Life Sketch

SIXTH TERM

REQUIRED

ELECTIVE

115b Ceramics
116b Illustration
117b Lithography and Etching

231b Painting
233 Painting
234b Painting
235b Sculpture
236b Sculpture
237b Workshop
238b Practice Teaching
115b Ceramics
116b Illustration
117b Lithography and Etching
251b Silk Screen

DEPARTMENT OF DESIGN FOR COMMERCE AND INDUSTRY

SECOND TERM

3b Design Development
4b Life Drawing
5b Objective Drawing
6b Space and Materials
7 Reality in Representation

FOURTH TERM

101b Artist and Society
107 Life Sketch

SIXTH TERM

REQUIRED

ELECTIVE

111b Advertising Layout
112b Interior Design
114b Lettering
115b Ceramics
116b Illustration
117b Lithography and Etching

204 Workshop
233 Painting
240b Artist and Client
243b Perspective
244b Lettering
247 Portfolio Assembly
248b Packaging
249 Advertising
250b Ceramics
251b Silk Screen
252b Textile Design
253b Fashion Design

DEPARTMENT OF PHOTOGRAPHY

34 Photography (1)
3b Design Development

35 Photography (2)
107 Life Sketch

36 Photography (3)
101b Artist and Society

REQ'D

WALLACE KIBBEE & SON

for descriptions of departments see *Curriculum*, page 1

